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AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

London Office: W. E. Spiers, 38 Maiden Lane, Covent Garden, London, W. C.

Paris Office: F. A. Schwab, 80 Rue de Prony;
Los Angeles Office: American Fine Arts Association,
Blanchard Gallery.

SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Erentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

After a successful fortnight of exhibition at Nashville, the display of modern American oils, organized by the American Art News Company, will close this evening. The pictures will be taken down on Monday, and during the week will be shipped to Atlanta, Ga., where the second in the series of exhibitions under the auspices of the Atlanta Art Association, will open on or about November 20, to continue two or three weeks.

We give space in this issue to the first of two letters from Prof. E. Wiley of the Vanderbilt University of Nashville, Tenn., on the subject of "Art in Nashville." The second letter from Prof. Wiley, and which will describe some of the art works in Nashville homes, will appear in next week's issue. We desire to draw especial attention to Prof. Wiley's suggestion of a federation of art clubs and associations of the South, which idea he has himself formulated, and is working diligently to put into practical shape. The advantage of such a federation to the art interests, not only of the South but of the country at large, can readily be seen, and we trust that Prof. Wiley will find encouragement and support from the already large, and rapidly growing number of art lovers and students in the Southern cities of the United States.

The season of exhibitions has opened and we give space in this issue to notices of the annual autumn display of the New York Watercolor Club, and of the Pennsylvania Academy Fellowship and Pennsylvania Society of Miniature Painters' exhibitions. The Union League Club also opened the first of its season's exhibitions on Thursday, and the National Arts Club signaled the

opening of its new home on Gramercy Park, N. Y., on Thursday evening, by an exhibition of selected canvases from the noted collection of American pictures, owned by Mr. Thomas W. Evans. These last two displays fell too late for extended notice in this issue of the Art News, but will be commented upon next week.

We regret to notice that certain American artists, few fortunately in number, have furnished, or evidently allowed to be prepared without protest, biographical notices of themselves with honors, etc., to and for the catalogues of certain recent exhibitions, crediting them with silver, bronze and even gold medals at past expositions and exhibitions, which were never awarded them. The wrong done their fellow artists and the profession in this way need not be dwelt upon. Honors and medals, especially those given by Exposition Juries, have come to mean something to American artists, even if too many of these have at times been best owed, notably at Chicago and Buffalo. We trust that this word of warning will be accepted by the artists to whom those honors and medals have been wrongfully attributed in certain catalogues, and that we shall not be obliged to publish names and details, through repetition of the offence.

It is surprising that after all the agitation of the past few years regarding the art tariff that so many, even of the advocates of free art appear to be ignorant of the details of the art tariff. So well informed a journal as the N. Y. Sun, for example, spoke editorially recently of the 20% duty on pictures. As a matter of fact only English, German and Dutch pictures pay 20% duty, those which have been painted or originated in France, Austria and Italy only pay 15%.

The statement by Mr. J. Carroll Beckwith, the well known American artist, and recently elected vice-president for eastern New York of the American Free Art League, that artists are now all agreed that the fifty-year clause should go in the Free Art bill, which would remove the present art duty only on art objects and pictures produced fifty years or more previous to importation—is both important and significant. Mr. Beckwith says this provision ought to satisfy those who wish to protect American artists in spite of themselves, as it removes competition with pictures and art objects which can be produced more cheaply in Europe. He presumably thinks it will satisfy those of the dealers who are opposed to the removal of the present duty, fearing the flooding of the country in case of its removal with cheap and worthless modern paintings. It will not, of course, remove the danger of the importation of the thousands of spurious so-called Old Masters, which we are credibly informed are stacked in certain attics and cellars in London, Paris and certain Continental cities, only waiting the removal of the tariff to

be sent here and unloaded on a picture-buying public, for the most part, ignorant of art. Mr. Beckwith's statement is significant, in that it evidences that the Free Art League and its supporters are disposed to make some compromise.

Mr. Beckwith and his fellow artists, as well as others who have subscribed or agreed to this incorporation in a free art bill of a fifty-year provision, have, however, probably not considered the amount of confusion it would create were it put into effect. As not a single member of the great Barbizon school of painters, for example, has been dead fifty years, we should find ourselves exempting the earlier works of Corot, Rousseau, Troyon, Diaz and Millet, and taxing those of their later years. The same result would be found in the importation of works by Gerome, Bougereau, and other foreign painters, and even sculptors, who have died within recent years. In fact, it would seem to us that this inevitable result would make such a provision of a free art bill impracticable. This objection could be removed by making all works of art produced within the last 100 years dutiable—and exempting those produced 100 years or more, previous to the passage of the bill.

OBITUARY.

The announcement of the death at Volendam, Holland, on Monday, of Fritz Thaulow, came as a sad surprise, for it was not generally known that he was ill. In the passing of Thaulow, the art world loses a painter of marked originality and ability. He really won his fame within the past decade, and many younger art lovers scarcely know his work to-day. So rapid had been the rise in value of his work, as he stood alone in his field, that he had been tempted to produce too many canvases in too short a time of late years. This showed in his late pictures, and would, but for his death, with the added fact that he had permitted too many colored reproductions of his pictures to be made, have depreciated them in value. Now, however, the fortunate possessors of his paintings, and there are many owned in this country, may know that they are enhanced in value, since the hand that painted them is quiet forever.

Thaulow, who owed allegiance to no school, and stood out among foreign painters of the day by his originality and force, was born in Christiania, Sweden, in 1847. He studied under Sorenson at Copenhagen, and Gade at Karlsruhe. He won his first success at Paris as late as the Exposition of 1889, when he received the cross of the Legion of Honor. He visited this country in 1875, and again in 1898. He was a judge, at his first visit, in the Fine Arts Section at the Philadelphia Exposition, and again at Pittsburgh in 1898. He married a granddaughter of the late Princess Saltikoff of Russia. Among his best known works are "November Day in Normandy," in the Berlin National Gallery; "Steamer on the Seine," "Le Village Bleu," "Les Saules," and "Riviere d'Argues." He excelled in the painting of running water, and his characteristic subject was a stream flowing between snowbanks, with red-brick buildings on winter noons or at winter dawn or twilight. He was well termed by a French critic, "The

painter of the night, the snow and the stream."

A special cable to the N. Y. Sun says: "In 1893 Sir William Halburne died and left to the city of Bath his collection of china, miniatures and pictures, which he had spent a lifetime gathering. Since then Bath has prided herself upon her wonderful collection. There were some 250 pictures labeled with the greatest names in the history of painting, including those of Rembrandt, Reynolds, Hale, Cayp, Van Dyke and Hobbema. Recently Bath appointed a new curator for the Museum. In September he closed the galleries. They have now been reopened. Less than fifty pictures remain on the walls. The rest of the collection is in the cellars."

BOSTON.

Boston is especially favored this year by having the exhibition of "The Ten" presented here before it is seen elsewhere. The collection is one of unusual excellence and good, honest work. Mr. Benson has two delightful interiors, "The Rainy Day" and "The Sunny Room." A larger picture is the figure of a young girl. He also sends a portrait of Mr. Isaac Bates, the best one he has ever painted.

The portrait of Mr. Edward Robinson is a remarkable picture by Edmund Tarbell, as this artist has never claimed to be a portraitist. The likeness is wonderfully true, and as a psychological student Mr. Tarbell is to be congratulated. "The Girl Crocheting" is seen again in this exhibition. A summer landscape, "By the River," is another contribution by Mr. Tarbell.

Joseph DeCamp is represented by his picture, "In the Studio," a well drawn interior, with two figures, which has been seen before. He also sends a recent portrait of Dr. Forcheimer. Two studies of a subject illuminated by artificial light are entitled "Ill Penderoso" and "Girl With a Book."

William Chase sends four canvases, a still life, "Fish," a landscape "October," a brilliantly painted head, "The Spanish Gypsy," and a genre subject, "Feeding the Baby."

"Shadow of a Studio," by J. Alden Weir, is a cleverly painted night study, and "Haunt of the Woodcock," an unconventional subject showing a "forest primeval." "Spring," also by Mr. Weir, is a quiet, unpretentious little landscape. Edward Simmons sends only landscapes, one of which, "The Mushroom Field," is well composed, with contrasting greens of early summer. His other two examples are small and unimportant.

Robert Reid is represented by a large canvas, "Autumn," depicting a charming head of a young woman. He also sends three landscapes, "August," "After the Storm" and "The Brook." "Moonrise at Sunset," by Childe Hassam, has been seen before, also the "June Idyl," "Moonrise, Isles of Shoals," and "The Apple Orchard." They are, however, worthy of further study.

W. L. Metcalf sends only one picture, a study of "Moonlight." Mr. Metcalf is soon to have an exhibition at the St. Botolph Club.

Magistrate Mayo announced in the West Side police court Saturday last that he had decided to hold Miss Anna Robinson of the Art Students' League for trial on the charges preferred by Anthony Comstock. The defendant, who is now paroled in custody of her counsel, was required to give bail.